Instructor: Terrance Millet
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Office Hours:
Class time & Place: T/R 1:00 p.m.: T-206
CRN 44844
Web Page http://cf.linnbenton.edu/artcom/english/millet/web.cfm?pgID=54

Text’s Web Site www.wwnorton.com/literature. Your registration code is in the front of your text. If you have a used book, you can purchase the access code on the web site. Alternately, there is free access to much of the site.

Prerequisites
• WR 121 is required for successful completion of this course. English 104 and 106 are also very strongly recommended. It makes sense to have taken ENG 204 and ENG 205 as well, since these are the precursors to this class.

COURSE DESCRIPTION:
The goal of this class is to bring literature to life and to help you in the effort to understand the relevance of literature to our own lives and times. We’ll learn about the social and historical forces that determine convention and values, and we’ll try to relate those elements to what happens in our own lives. We’ll look at literary genres such as satire and determine their value as political or social tools. And we’ll discuss why long, epic poems once made the best-seller lists but are now out of fashion. In the process, we’ll get to know the writers of the times we study, and try to grasp a little of their hopes, aspirations, and skills as men and women.

Specifically, we’ll look at more than the crafting of creative writing into literature; we’ll look as well into the role of religious/political/social beliefs in the writers because they reflect the philosophy, world-view, politics, and existential reference points, perspectives that are differently nuanced in different historical conditions. Literature is about the human condition, and this is the underlying dynamic for most art and mental constructs outside science. The context here is one wherein human beings try to make sense of the world they find themselves in—a world they cannot control or understand, and they do it in art forms with styles and conventions—in this case, the samples of creative writing through the centuries with enough excellence to have become “literature.”
In trying to understand existence, writers and thinkers deal with imponderables, the questions that are ever asked and always hard to answer. They try to construct a comprehensible world, and we see this in efforts from Beowulf through monotheism, from philosophy to science and the modern novel. It’s an attempt to control and explain natural forces, and results from the interplay of the human mind and physical existence. This attempt to impose order on physical reality, on the world and its forces, embraces magic, superstition, mystery, myth, legend, and modern cosmologies.

In this light, we’ll trace the common elements of need, order, intent, cultural and historical context of writers through Hopkins’ tortured and beautiful poems down through Conrad’s *Heart of Darkness*, the inspiration for *Apocalypse Now*, and ask what elements their creations have in their drive and origins. The motives remain the same: the language, styles, conventions are time-bound however, and differ.

**COURSE ASSIGNMENTS**
You will have the opportunity to demonstrate our learning outcomes by accomplishing the following tasks:¹

1. **Two quizzes** from the web site on the periods covered. (60 points)
2. **One scholarly paper** on an author of your choice. (100 points)²
3. **One take home final** (100 points) on what you’ve learned about this literary period with specific, detailed reference to two authors. This will be due during the final week of classes. This is to be a 1200-1800-word paper (5-7 pages).
4. **Miscellaneous quizzes and writing exercises.**

**FORMAT AND CITATION STYLE**
We’ll be using the Chicago Manual of Style for all submitted work in this class. See [http://www.dianahacker.com/resdoc/p04_c10_s1.html](http://www.dianahacker.com/resdoc/p04_c10_s1.html).

**LATE PAPERS & ABSENCES**
Failure to attend class will be marked, and may affect your grade. Advise me of problems as they come up so we can keep you current.

**RESOURCES**

**NOTE:** You may submit your work to me electronically. E-mail it to me at terrancemillet1@comcast.net as attached documents in Microsoft WORD format only and in courier #12 font. These assignments are due by class time on the due dates. You

¹ **Miscellaneous quizzes and writing assignments** may be announced. Some will be for credit/no credit, others will be graded.

² This 1000-1200-word paper (5 pages) is intended to be exploratory and argumentative in nature. That is, you will make a claim about the times, the socio-historical and traditional milieu, and prove that claim with specific evidence cited from at least two sources besides the textbook and not Wikipedia.
will get them back sooner than written work (which is due in class), and have the opportunity to get more feedback on them. Electronic submissions must be attached files with a subject line that begins with your last name, the class, the days, and the assignment, in that order. Otherwise, they will be returned to you unopened. For example: Smitheng205essay#1.

YOUR RESPONSIBILITIES:

a. You are responsible for all the material that is assigned in the text as outlined in your syllabus.
b. You can be tested on any of this material at any time once it’s come due.
c. You are also responsible for material handed out, discussed, or lectured on during class, so take notes and ask questions about issues that elude you. If you miss a class, get in touch with your classmates and/or consult your syllabus so that you can stay current.
d. Please consult your materials and schedule if you have questions before emailing or telephoning for obvious answers.
e. Do the reading (a minimum of two hours for every hour of class).
f. If you do not follow the above tips, and are caught “unawares” by a quiz or test, do not whine or beg for mercy. I will not try to trick you; quizzes and tests are a necessary part of evaluating progress. If you are taken unawares, pay attention so that it doesn’t happen again.
g. There are no opportunities for “bonus” points. The concept of getting 110/100 is illogical and unfair to those who perform excellently on the required assignments.

PLAGIARISM STATEMENT

Do your own work! Using someone else’s work as your own, or using information or ideas without proper citations (which is called plagiarism) can lead to your failing the assignment of the class. Bibliographies (called Works Cited) AND in-text citation are required whenever you use outside sources, including Internet sources. Refer to your manual.

Plagiarized work will automatically sent to the Dean of Students where it is filed. On the second such filing, the student is called to the Dean’s office and can be either put on probation or expelled from the college. Be aware of the seriousness of plagiarizing.

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3 So be involved in the class discussion. I feel entirely entitled to test you on what we talk about in class. If you miss a class, get the material from a classmate. Organize a buddy system during the first week. Cover your bases, and take your involvement in higher education seriously. Be prepared.
Tentative Schedule
(Subject to revision, with notice)

A Note
As with any survey course, there is just not enough time to cover everything that should be covered. Read widely and do not limit yourself to the works covered in class. 4

Week 1: The Victorian Age
Introduction to the text and course.

Note how the worldview evolves in this period with the exploration of the individual through poets and writers who explore the human condition in largely existential terms. The origin of the search for that meaning has moved from exterior to interior, from physical confrontation with the forces of nature to the landscape of the mind and soul. It is now a moral or immoral world depending upon who defines it; a world with notions of sin and consequences, of moral struggle and exploration not so much of the physical world as was the case with early literature, but with the landscape of the soul and mind and the cosmos. But again, survival is more than that of the body.

Tuesday
1. Robert Browning: My Last Duchess; Love Among the Ruins; ‘Childe Roland to the Dark Tower Came’; Fra Lippo Lippi; Caliban Upon Setebos; Prospice. Have this read for discussion in Thursday’s class

Thursday
1. Read the Introduction again and write the online quiz #1 (click the button at the top to the site’s menu) on the Norton website. 5 Do the 30-point quiz and email me the results by Monday night.

Week 2:
1. ➔ Quiz #1 due Monday night
2. Gerard Manley Hopkins: God’s Grandeur; As Kingfishers Catch Fire; Spring; The Windhover; Pied Beauty; Spring and Fall; No Worst, There is None; I wake and Feel the Fell of Dark, Not Day.
3. Tennyson: The Lady of Shallot; the Splendor Falls; Tears, Idle Tears.

Week 3: The Twentieth Century
1. ➔ Quiz #2 due by email before class. See your website and write the 28-question test.
2. William Butler Yeats: The Lake Isle of Innisfree; When You are Old; The Second Coming; Among School Children; Long-Legged Fly.
3. Virginia Woolf: A Mark on the Wall; Modern Fiction; A Room of One’s Own.

4 Items that really should be included are:
   1. Samuel Beckett: Endgame
   2. Pieces from Thomas Carlyle, Mathew Arnold, Oscar Wilde, and Bernard Shaw.
5 Your key to access the site is in the front of your textbook. The URL: www.wwnorton.com/literature. There is an overview to the Introduction of each section, and a summary. Read both before your quiz.
NEXT: Virginia Woolf: *Mrs. Dalloway*. Pick up a used paperback of this for a couple of dollars. Have read the first half for next class.

**Week 4:**
1. Virginia Woolf: *Mrs. Dalloway*. Have read the first half for class.
2. The film: The Hours.

**Week 5:**
4. We’ll finish talking about Virginia Woolf.
5. Wednesday ff. → James Joyce: Araby; The Dead; Finnegans Wake; excerpts from Ulysses.

→ Your first essay (#1) is due at the end of this week.

**Week 6:**
1. D. H. Lawrence: Odour of Chrysanthemums; The Horse Dealer’s Daughter; Why the Novel Matters; Piano; Snake.

**Week 7:**

**Week 8:**
1. W. H. Auden: On This Island; Musée des Beaux Arts; Lullaby; In Memory of W. B. Yeats; The Shield of Achilles.
3. Dylan Thomas: The Force that Drives the Green Fuse Drives the Flower; Poem in October; Fern Hill; Do Not Go Gentle into That Good Night.
4. → A general quiz on what we’ve talked about to this point.

**Week 9:**

Take Home Final. This reflective exercise will be handed out Friday, and is due at the end of the week 10. (100 points)

**Week 10:**
1. Conrad versus Mary Shelley

→ Final Essay due Thursday by midnight.

**Week 11**
Finals week
Appendix

**DISABILITY STATEMENT**
Students who have emergency medical information that the instructor should know of, or who might need special arrangements in the event of evacuation, or students with documented disabilities who have special needs, should make an appointment with the instructor no later than the first week of the term. If additional assistance is required, the student should contact LBCC’s Office of Disabilities at 917-4789.

**WAITLIST POLICY**
Students who are registered but not present for the first class, unless they have given the instructor prior notice, will be dropped from the class and their place assigned to students on the waitlist.

**LEARNING OUTCOMES:** When you’ve successfully completed this WR 206 class, you should be able to:
1. Understand and appreciate the range of human questions and issues that literature (and most art) explores.
2. Assess the value of literature: does it accomplish something worthwhile? Does it create a worthwhile experience?
3. Apply insights from your reading (and writing) of literature to the issues we face in our lives (that is, recognize how literature helps in understanding the human condition).
4. Analyze the ways different structural elements help create meaning, and awareness.
5. Write and speak confidently about your own and others’ ideas.
6. Demonstrate how literature enhances personal awareness and creativity.
7. Use the different structural elements that help create meaning and awareness in literature.

**SKILLS:** To reach our learning outcomes, you’ll need to master the following skills:
1. Interpreting literature through critical reading
2. Writing and analyzing literature using the above themes and concepts in writing responses
3. Connecting literature to our own lives and sharing these connections in discussions and writing
4. Understanding structure and meaning of story and poetry.
5. Working collaboratively in groups.